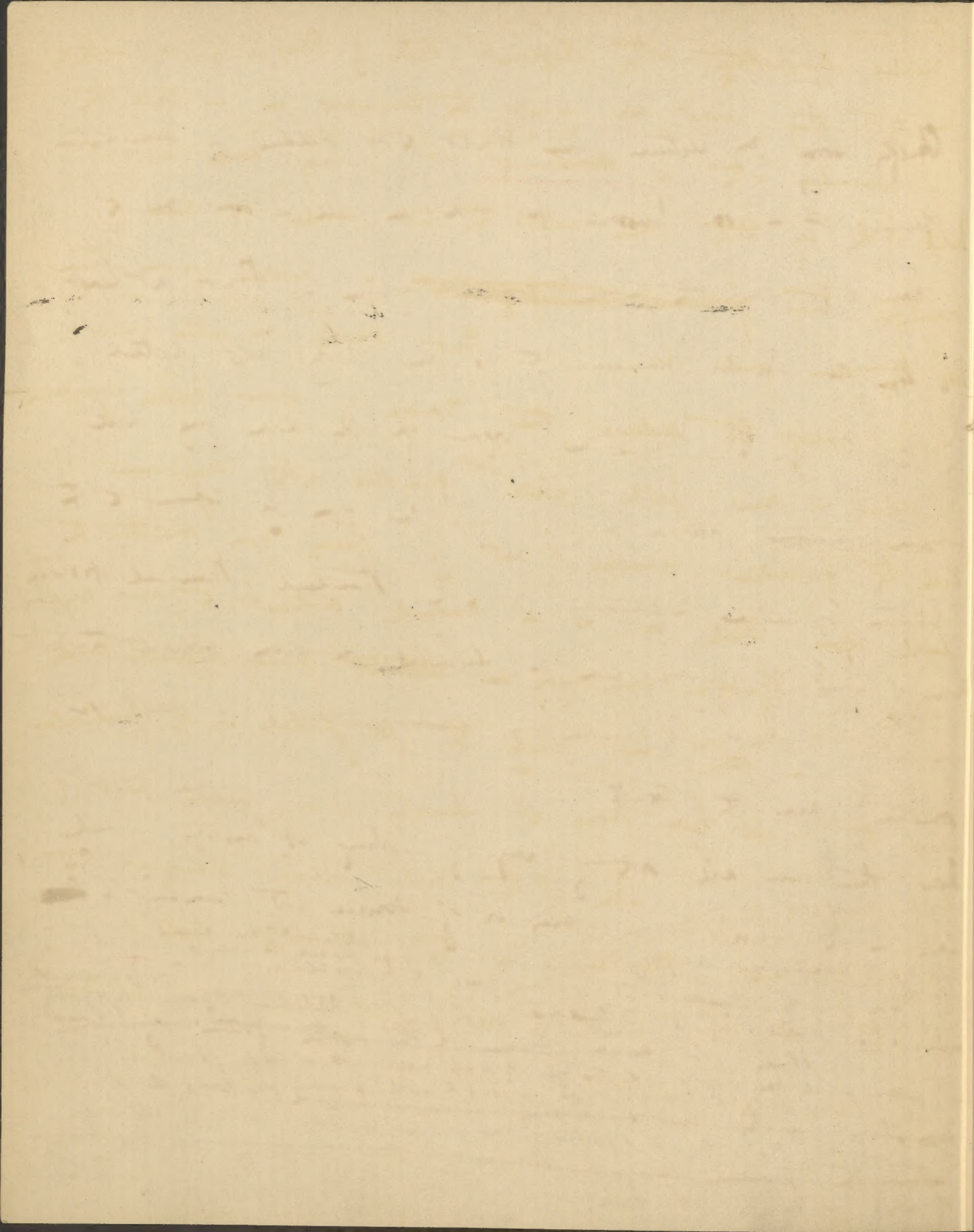
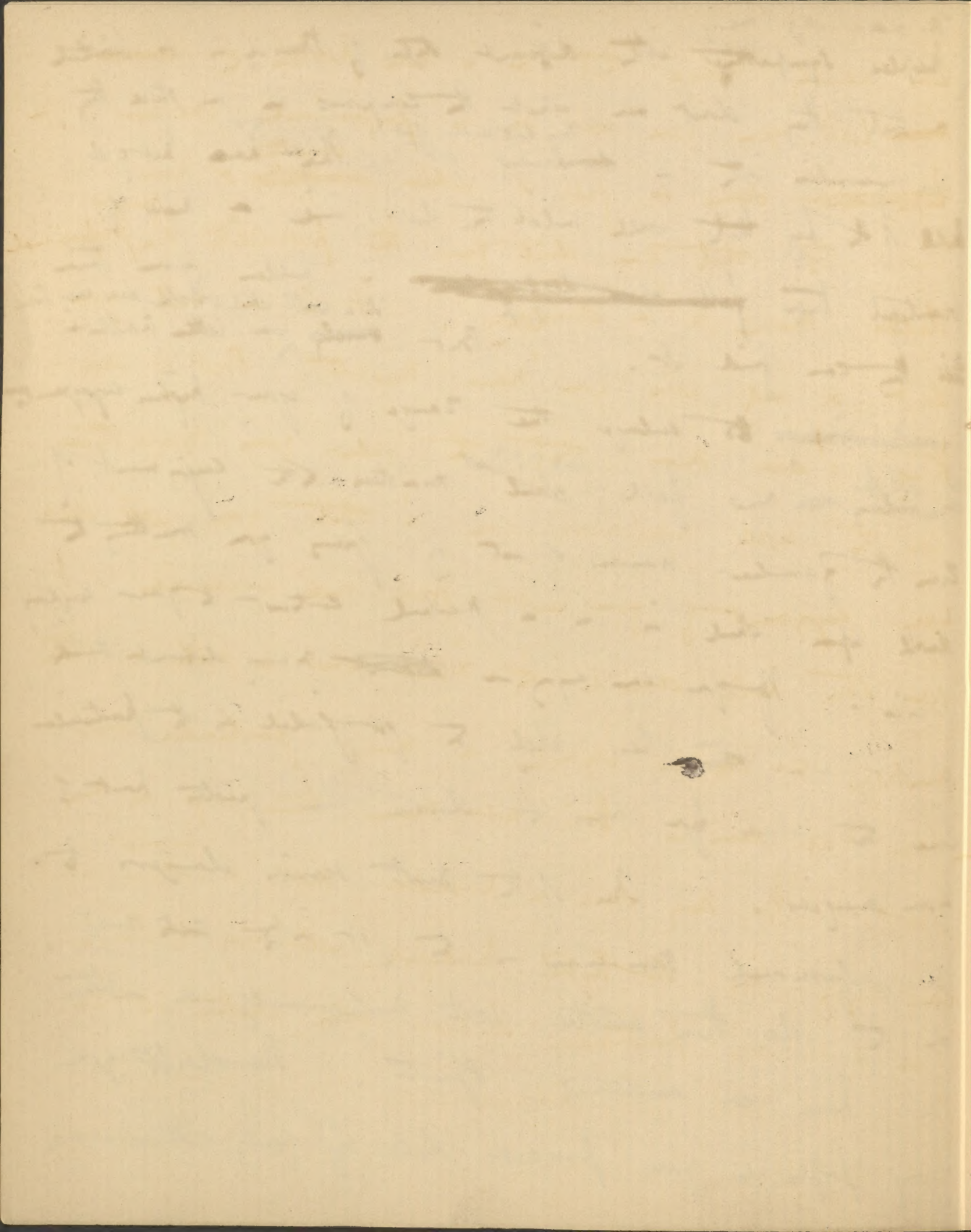




The reason why many
people's sympathies with different styles of Music is so limited²
is that they don't see what the composer is in a style they
are unfamiliar with. ^{They don't realize that he is trying to do} ~~in doing so~~ they have not got a
hold of the key that will unlock the door and a mass of
beautiful things ~~falls up~~ ~~is hidden from them~~ ^{is hidden from them}
till they can find it. But ~~it is worth while to take even more than~~ ^{it is worth while to take even more than}
~~they can find it.~~ ^{But surely a little trouble in}

~~with finding~~ to enlarge the range of your higher enjoyment.
By adding new fields; ^{such as whole} ~~which~~ ^{new} ~~ministers~~ ^{the} enjoyment of
even the familiar branches of art by giving you something to
 dwell upon which is in a marked contrast to your ordinary
Music. If you can enjoy a ~~different~~ many different kinds
of art you ~~are~~ less likely to get fagged in the particulars
line to which you have to devote the greater part of
your energies. One of the most serious dangers to
a professional musician is to get into set rules,
 & to do their artistic work mechanically, & without
art heart & emotional spirit. No doubt your
young people in your present state of very enthusiasm



3
can hardly realize that it is ever possible to ~~be~~
~~look~~ upon you not as a professional business. It
~~looks~~ seems so full of endless ^{varieties} ~~possibilities~~ of new
engagements, that you don't fear the possibility of a professional
duty making it a drudgery. It is as well you
don't, & only wish you new nights. But of one
thing I am sure, that the wider your sympathies
are the more likelihood there is that you will keep
your enjoyment of you not fresh and unweaned. I
have often had occasion to notice what a pull a little
knowledge to one - by one a man's particular line
is at times here - It is not more than is in my
part. It may seem a paradox, but a ^{pianist} ~~who~~ who
can enjoy his old English Madrigals, will play the music
which is his own particular business better whether it be
Chopin or Brahms or Schumann. And a Violinist will
understand play his Sonatas, & Concertos better & with ^{greater} ~~more~~

range of influence upon his auditors if his sympathies can
 take in the early Italian Cantatas, ^{and the ~~direct~~ admiration of Joseph & Sebastian} and understand something
 of the way in which the organization of technique ^{of art} came to be what
 it is. Of all things, history the study of history

helps human beings to ^{a liberal mind -} ~~a wide~~ ^{the generous way}
 of regarding things, which conduces to a man's happiness as well as to his charity to his fellow men.
 Of all things of all others which every man should strive for

as among the best and most precious things attainable.

The narrow, prejudiced boy is always a bore to himself &
 his fellows in any walk of life, but he is almost worst of
 all in art. ^{whereas to the wide, liberal mind} ~~Even the most~~ ^{his are} ~~his are~~ ^{vulgaries}

~~And the most~~ ^{And the most} ~~interesting~~ ^{interesting} qualities of ~~And the most~~

musicians' flummery of an entire false type of music

any musician has some qualities from which even a

Beethoven might learn something if he thought it worth
 his while. But in such case it is as well to walk widely with eyes open.

It is one of the most hopeful signs of our time that
 people ~~begin~~ ^{begin} to take wider interest in different types
 of music. I can remember the day when a very prominent

English Mission found contempt falling upon the barbarous old Music
 of the Madrigal kind. But of late years ^{we} have seen the
 very mixed audience of a provincial Festival listen with interest
 to the ^{prolonged} archaic simplicity of Schütz's ^{1 David} lamentation ^{of the death of}
 Absalom; & twice have I heard the great Hebrew Master of
 Palestine in like circumstances - a work almost entire
 devoid of any quality which the mob of modern Musical
 Amateurs holds dear. This is quite as it should be -
 and assuredly ~~young~~ people who mean to make Music
 the ~~very~~ prominent element in their lives should take
 every opportunity to be acquainted with the best tendencies of
the age; and be able ~~to~~ at least to put the
 more important features in the story of Music in their
 proper places, and understand the relations in which
 they stand to each other. It would be indeed
 a shame for a Musician in these days not to understand
 the ~~history~~ of relation between ~~the~~ Palestine and the

Truly in these days ^{in war-time} ^{which includes} the ^{is called} upper class
The democracy ^{is in such a} ^{being to get its} ^{pleasure} ^{quite} ⁱⁿ ^{to}
is in such a ^{being to get its} ^{pleasure} ^{quite} ⁱⁿ ^{to}
from one ^{attack} ^{to} ^{that} ^{it is hard} ^{at} ^{to} ^{be} ^{kept}
away into a ^{sort of} ^{tramping} ^{touring} ^{at} ^{to} ^{get} ^{permeated}
that the ^{rather} ^{superficial} ^{is} ^{at} ^{an} ^{quality} ^{of} ^{art} ^{is} ^{quite} ^a ^{worthy}
that a ^{skillful} ^{artistic} ^{announcement} ^{is} ^{quite} ^a ^{worthy}
of ^{some} ^{consideration} ^{as} ^a ^{part} ^{of} ^{the} ^{artistic} ^{achievement}
which has ^{been} ^{your} ^{to} ^{complete} ^{There is} ^{no} ^{more} ^{of} ^{inadequate} ^{relation}
Democracy ^{has} ^{lost} ^{hold} ^{of} ^{its} ^{bearing} ^{There is} ^{no} ^{more} ^{of} ^{inadequate} ^{relation}
attempts ^{is} ^{made} ^{to} ^{regulate} ^{the} ^{proceedings} ^{at} ^a ^{popular}
place of ^{announcement} ^{the} ^{newspaper} ^{has} ^{not} ^{even}
but whole sheets of ^{with} ^{hysterias} ^{of} ^{extraneous} ^{from}
as if ^{the} ^{human} ^{confusion} ^{at} ^{the} ^{head} ^{has} ^{been} ^{imposed} ^{on}
the ^{British} ^{command} ^{is} ^{chief} ^{head} ^{of} ^{the} ^{nearest} ^{French} ^{field} ^{marshall}
British army ⁱⁿ ^{the} ^{hands} ^{of} ^{the} ^{nearest} ^{French} ^{field} ^{marshall}
Democracy ^{is} ^{all} ^{around} ^{they} ^{spread} ^{columns} ^{of} ^{large} ^{prints} ^{upon}
a ^{look} ^{upon} ^{partridge} ^{shooting} ^{the} ^{death} ^{of} ^{the}
greatest ^{scientist} ^{photographs} ^{of} ^{the} ^{age}
with ^{an} ^{inaccurate} ^{short} ^{biography} ⁱⁿ ^{small} ^{type}

Monteverdi and Carissimi; how Bach's particular
methods of writing for the Organ, ^{as for voice} came to be what they were;
what it was ~~the model~~ the ~~source~~ ^{source} of Handel's
style & of some of the works that go by his name -
that really constitutes the prominent features of Mozart
Haydn & Beethoven, & what sort of connection &
contrast there is between Plunk & Wagner. There are
things which it ~~is~~ ^{is} well to be scandalized for anyone
calling himself a Musician not to know.

Of course there are preliminaries which require some
patience we must go a good way back to the
Palestrina to see what ~~the~~ process brought about the
particular kind of organization of Musical Material

which enabled him to achieve his triumphs - - -
if the consideration of details which have no Musical
significance is liable to be dry & wearisome, still it
is ^{interesting} ~~interesting~~ to consider the ~~musical~~ ^{musical} enormous development
of Musical resources a thousand years ago if only to

is something to be done
from a point of the work
of the world's things - but we
want something to be done
that the difference of our opinion
from the groundings of the following
has more justification. For in my
opinion justification - much better
than the more distant disposition



strong light upon the wonderful amount of development that
mankind has been able to achieve upon so meagrely
founded a basis. We can almost trace every step
in the gradual development & organization of musical form
the crude plain song of ~~the~~ a descendant of the early medieval
church up to the present day. - We can see men
proceeding from heptameter ~~hexameter~~ ^{hendecasyllable} in two and three parts
at a time to the singularly perfect vocal writing of the
16th & 17th centuries. We can watch the emergence of
a distinct instrumental style, the catenation of ~~in~~ an
intelligible basis of abstract instrumental music - The
transition from abstract to emotional ~~characteristic~~ ^{and dramatic} music
all going on steadily step by step till you arrive at the
fantastic scenes of Berlioz, the colossal proportions of the
Wagner ~~Opera~~ ^{Music Drama}, & the passionate & dramatic
emotionalism of Tchaikovsky's by degrees it is the
intense intellectualization & mysticism of modern instrumental music.

the British fort at Hama commenced
firing at the enemy's main.

8

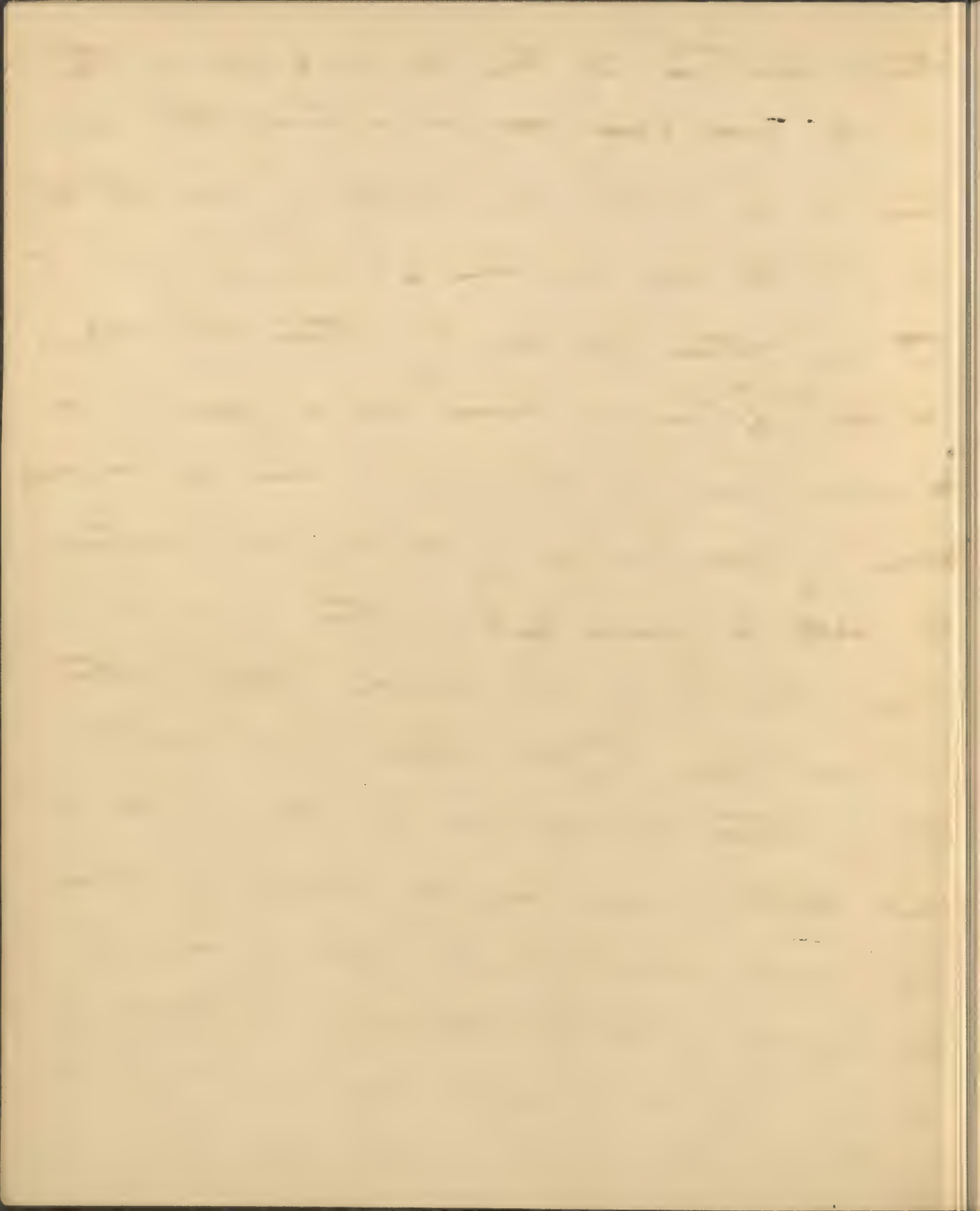
~~and a state of absolute ignorance~~
[~~Contrast with~~ ~~the~~ ~~State~~ of art before the year 1000 AD.

There had hardly developed any plan even for writing down
a single line of melody. The ~~system~~ but they had
the Neumes, which were simply marks of various
shapes put at various heights over the words like they
and indicating roughly the relation of pitch of the
notes like they. But so indefinite were they ~~that~~ that
it was obviously necessary to ~~be~~ learn by ear what you had
to sing or sing to look at the Neumes to assist your
memory. But truly indeed as these Neumes were

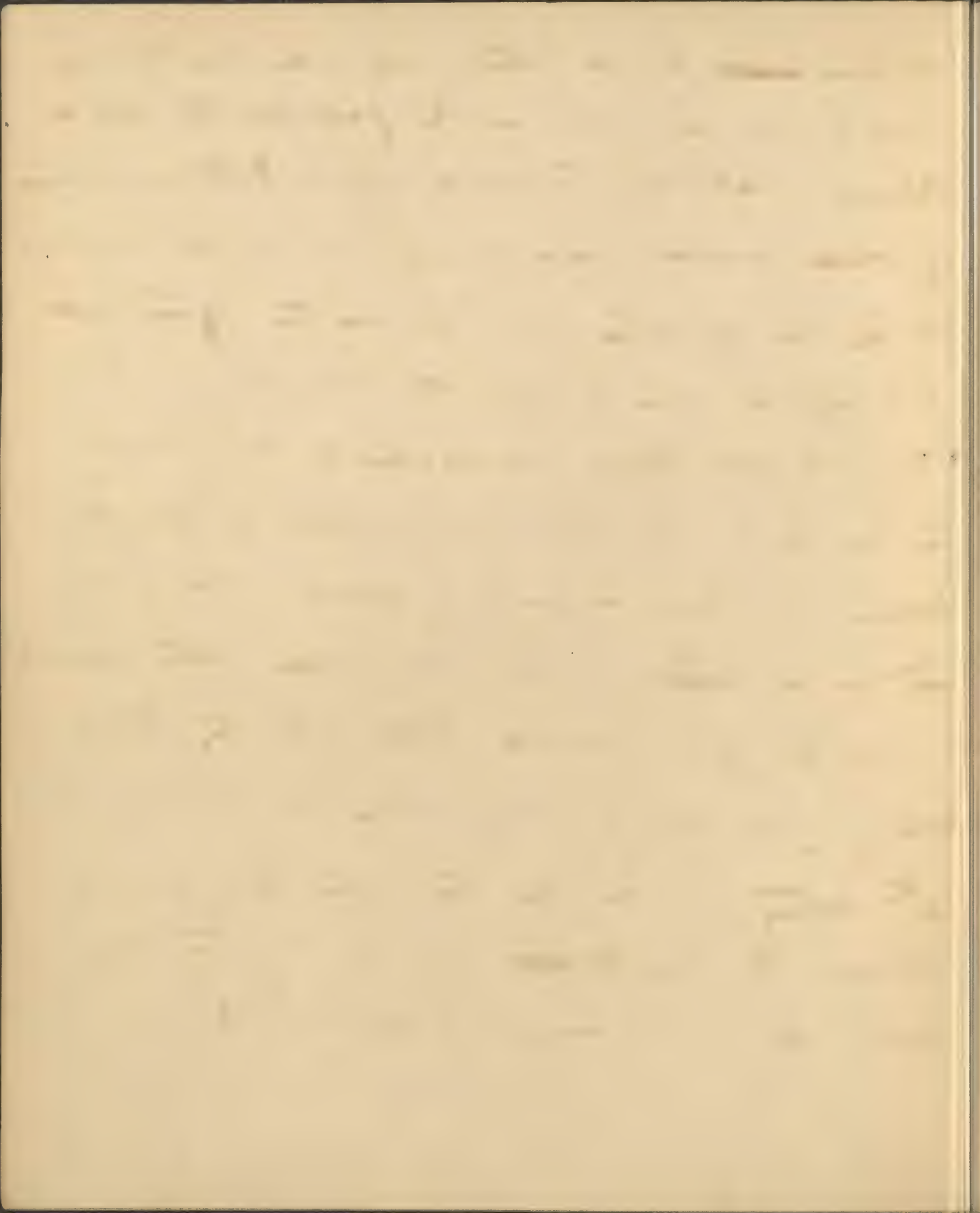
they were ~~definite~~ the ultimate source of our present
system of notation. The first step was to draw a
line through the ~~line~~ ^{space} of the Neumes as happened to
be at the same pitch and then find at least that
one note. & then was used to draw other
lines at definite distances from the first to represent other
pitched ~~lines~~ by degrees our staff was formed. But
even when they had got so far as that they still had

Highly water

nothing to help them to know how long to hold a note
 or how quickly to pass ~~one~~ over an unimportant one.
 And it was not till some hundreds of years after the
 Minors of the early days began to be discarded by them
 that any mention was made of methods of identifying
 a difference ^{such as} between a Minion and a square, or
 a semibreve and a semiquaver. When Minors were purely
 melodic of course it was of no very great importance
 to settle the relative lengths of notes. You have of
 course noticed frequently at musical meetings of notes
 at harvest homes or ^{harvest} cricket dinners or rent parties
 that the ~~popular~~ solo singer does not observe any rules of
 exact rhythm which imply any knowledge of Minors
 and crotchets or time signatures, ~~so~~ it was in the
 times long ago. In the picturesque days of Chaucer
 — King Alfred, or the Unruly Bede — Samson Hardy
 — Norman William they could dispense with note values because



they say ~~is~~ not in fact. And even when they did
begin to sing in parts as the parts consisted chiefly in
successions of 4th & 5th it was only a simultaneous progression
of similar melodies, and required but by little adjustment
of one voice to another. But when this system began
to be improved upon by some better independence of the voices
parts it soon became indispensable to know how long
the bass was to hold a C or a D while the tenor or
soprano got through a passage of several notes - as to
the ~~name~~ ^{name} of the system called Cantus mensuralis,
of which the first recognized treatise is the Thesaurus
of Colapere, - was probably written about the middle of the
12th century. In this the notes then used are
classified as the large ~~the~~ (the long) - the half (the
short), and the semibreve (or half-short).
I dare say many of you have noticed in the course of your
educational experience that theorists were a great help in making



things unintelligible even in modern times. What the medical
 science of Mesia had to go through in relation to that of in
 any department of their science. These notes had no
 invariable fixed relation to one another but varied with a
 time signature just at the beginning of the Mesia. The
 time which was ^{held in most respect} ~~considered perfect~~ was a triple time,
~~the~~ see p. ~~20~~ 20.



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